



The past week was a very active one at the local playhouse, which was open every night except last night. Business was good all during the week.

The Christmas day attraction was Bartley Campbell's "White Slave," which was presented at matinee and night performances by a company which was by no means as strong as it might have been. Tuesday night De Lange and Edwards' "The Little Host" was the bill, with Corinne in the name part. The late Mrs. Kimball's protegee is extensively featured but the successes in the piece are really "Bob" Graham, Louis De Lange, John Raffael and Ruth White. A good sized audience enjoyed the production.

The comedy hit of the season was seen on Wednesday and Thursday nights and Thursday matinee, in the shape of "Mistakes Will Happen," the clearest, brightest, funniest and best creation of its kind ever seen in the South. In the company, which is exceptionally strong and well balanced, especially good work is done by Charles Jackson, who is featured, and by Miss Edie Edmund, one of the daintiest and most charming little ingenues in the business. The other members of the cast, all of whom are wonderfully clever, are A. H. Stuart, Miss Lansing Rowan, Miss Adah Eckert, Miss Lathie Hyde, Joseph W. Standish, Ben Deane and Dean Raymond. Comparisons may be odorous and frequently odious, but one can not help wishing that certain celebrated stars who play annual engagements throughout the South to packed houses at advanced prices, would cease dealing in theatrical gold bricks and provide themselves with meritorious pieces of property like "Mistakes Will Happen," together with capable people to appear therein.

The week was closed by Gorton's minstrels who played at popular prices on Friday matinee and night.

Two standard attractions of widely different character will be seen during the coming week—Harry Corson, Clarke in Broadway's "What Happened to Jones" tomorrow afternoon and night, and Blanche Walsh and Melbourne MacDowell in "Cleopatra" Wednesday night, and Thursday matinee and "La Tosca" Thursday night. Both will be thoroughly enjoyed. It is now generally conceded that Miss Walsh is one of the very strongest emotional actresses on the stage and her powerful and artistic work in the Sardou plays has placed her in the front ranks of the profession.

The other attraction of the week is "Casey's Troubles," which will be seen Tuesday night.

Harry Corson Clarke has led a busy life for a man only 35 years old. True, he began young, for he made his first public appearance at the tender age of 18 months, when he was carried across the ice as a property baby in "Uncle Tom's Cabin," but between that first appearance and the bogus "Bishop of Hilarat," he has sandwiched in a remarkable string of character parts.

Mr. Clarke is a legitimate child of the drama, coming from actors upon both sides of the house. His grandfather was Corson W. Clarke, for years stage manager of Barnum's Museum in New York. Both father and mother are members of the profession. Mrs. Adah Clarke having supported Booth, Barrett, Charlotte Cushman, E. L. Davenport, Macready and others of the old school, and acted for A. M. Palmer and Charles Frohman of the new. She is now with Lewis Morrison.

The second debut made by Harry Corson Clarke was nearly twenty years ago the first. He did not discover his line of work, however, until he undertook the eccentric comedy character of the stage manager in "Mam'zelle." This was his first pronounced success. Nearly all of his work since has been confined to eccentric comedy. Attracted by his ability in this line, Jarbeau engaged him for her Western tour. He played in her support for twenty-one weeks, and it was while in San Francisco that he again became prominent through a remarkable imitation of Dicky as Henry Irving. The Irving episode suggested to the young actor the possibilities of scientific make-up within his grasp. It resulted in an earnest study of "character old men," which

special division of the eccentric he found the most congenial. After originating the part of Dr. Cupid with Frank Daniels, he next drifted into comic opera, joining a stock company organized in New York to play a season at the New Broadway theater, Denver.

As the leading comedian he grew to be a Denver favorite, and he has done a great deal of work in the Middle West and on the Pacific coast, playing in a great variety of eccentric parts, with an unusual measure of success. However, his clever characterization of "Jones" in the rollicking farce, "What Happened to Jones," has brought him into the most pronounced favor in all parts of this country.

Several new female stars have appeared in the theatrical firmament during the past season who have attracted more or less attention. Some of them have come to the front with a blaze of trumpets and others have by their artistic work forced recognition from the public. Among the latter class is Blanche Walsh, who is starring with Melbourne MacDowell in the Sardou repertoire. Miss Walsh is well known on the American stage. She has successfully appeared in many places and has played a wide diversity of characters, but heretofore has never occupied a high stellar position. But the very training and experience which have enabled her to shine through have eminently fitted her for the work which she is now so ably performing. She has given evidence of dramatic talent beyond the most sanguine hopes of her friends, and has fairly astonished all who have seen her. It is most gratifying to note this progress, for actresses of ability are not too common in this country. But there is every reason to believe that Miss Walsh has entered the stellar field in a most brilliant manner, and her future is assured. In such characters as "Fedora," "La Tosca" and "Cleopatra," she has shown an artistic conception that is truly remarkable, and what is still more singular, it is in a line of work which she has never before attempted. Her coming engagement in this city is for two nights and one matinee beginning next Wednesday. On Wednesday night, and at the Thursday matinee "Cleopatra" will be presented and "La Tosca" will be the bill on Thursday night.

While it is very generally announced that "Mistakes Will Happen" was written by Grant Stuart, there is really more of Charles Jackson in the piece than any one else. Mr. Stuart wrote the play in line with ideas and suggestions of Mr. Jackson and the latter re-arranged it completely before it was ever produced.

"Mistakes Will Happen" is my very heart's blood," said Mr. Jackson to the dramatic editor of The Post in his dressing room Thursday afternoon. "It may be hard for the people to realize it, but the farce is little more than a collection of my personal experiences. When it is supposed that real life does not contain as much pathos and comedy as seen on the stage a great mistake is made. I know that it does from personal experience as an actor and from this same experience I conceived the idea of building 'Mistakes Will Happen.'"

In the first act of the farce a young actor and his wife find themselves charged from their engagement because the manager discovers they are married. Then follows an inventory of their finances, and I don't suppose one person who sees the farce realizes the amount of pathos in this little incident. I had just such an experience at one time. When Nat Goodwin started to play serious parts I decided to emulate his example in the hope of overshadowing him. I dropped "Inez," in which I had made a great success and took up serious plays. "A Jolly Good Fellow" and "Admitted to the Bar." They said very beautiful, indeed, but stayed away. I kept on in the hope of making them accept me, but my efforts proved entirely fruitless. For two years I lost money steadily, and one day I received notice from my manager that he could no longer back me in that kind of work. In other words, I was discharged. My wife had been playing with me, and it meant that both of us were out of the profession temporarily. We took an inventory of our belongings and found that we

would have to give up wine and midnight suppers and other little luxuries. It was at the end of a season in New York and there was no opportunity for an engagement. My finances dwindled day by day, and finally we were compelled to take up park and beans as our daily bill of fare. Finally my wife and I secured an engagement in vaudeville, and she is still in that business because of the very point we make in our present farce—the dislike of managers to engage a man and his wife.

"The second act of 'Mistakes Will Happen,' as far as the situations are concerned, is of course, exaggerated, but the points leading up to it are not. Mr. Hunter Chase is taken from real life. There was just such a literary hypocrite in the same flat where my wife and I boarded in New York, and he was continually trying to make love to my wife. I have Dorothy Maynard, the actor's wife, I exactly the play in her efforts to help her husband as I know my wife would do if she were placed in a similar position. The world is full of such women as Mrs. Hunter-Chase. I have met hundreds in my time as an actor, and am continually meeting them. The character is a duplicate of the average society woman as I have seen her. The rehearsal, as far as it concerns her attempt at acting, is not in the least overdrawn from experiences I have had.

"The scenery of the second act is almost an exact reproduction of the coach house at Billy West's home at Bensonhurst. Billy West is the well known millionaire. I now have a home there also, and during the summer visit West's coach house to take gymnastic exercise. He has a fine gymnasium fitted up in the loft. It was while there one of two summers ago that I conceived the idea of the second act.

"The cockney coachman of the farce and the German servant girl have hundreds of applications in real life. There is no little in the piece, with the exception of the 'hide-and-go-seek' business in the second act, that I have not at one time or another seen the original of.

"We are more than gratified with the reception accorded us, and we shall come again."

That David Belasco's "Zaza" is one of the theatrical triumphs of the century is conceded by all who keep posted upon things theatrical.

The story is an intense one, and the theme carries the audience in breathless suspense right up to the final fall of the curtain. Zaza, a girl, reckless and daring, is the heroine of the piece. She seeks to know the truth and to punish her deceiver if it is true. She learns the true state of affairs from the innocent prattling lips of her lover's child. The story is so full of interest and all thoughts of vengeance leave her mind.

From the early love scene between Bernard and Zaza throughout the passionate scenes where she learns of the perfidy of the man she loves up to the heart-breaking climax where Zaza gives him up, her woman's heart bounds and beats with joy, or is quivering with pain, from the rise of the curtain to the final fall thereof.

"Zaza" will be presented here by Charles Frohman's company soon.

An advance notice says: One of the most weird sensations a person could experience is to watch the moving picture representing the crossing of Brooklyn bridge. As you sit in your chair something begins to move; you seem to be on the front of a train, and the bridge appears at first to be passing you; you involuntarily grasp the arms of your chair till you feel that you are firmly located; then you notice that the bridge is stationary, and that you are perched on it, a constantly increasing speed. You tremble as you see another train approaching, for it seems to be on the same track, but it passes safely and on you go by gliding uprisings, springing and jerking, wonderful mechanism of the bridge, on, on swiftly, silently, though you seem to hear the rumble of the train, till the second approach is passed and you slacken your speed as you finally stop in Brooklyn station.

With the laughing comedy of "Casey's Troubles" there are presented two of these machines, the War-graph and Cinematograph, are used to while away the time between acts.

"Casey's Troubles" will be the attraction at the opera house Tuesday, January 2.

It is reported in the East that the threatened suit of Miss Florence Crosby against Millionaire B. P. Cheney, the husband of Julia Arthur, for having him evicted from the Broadway theater on December 1, while Miss Arthur was playing there, was filed last week. The suit asked is \$50,000. Miss Crosby says that she has been annoyed by Cheney's wife, and also threatened to institute other suits against the former for defamation of character.

The Toledo Blade says: That jolly farce, "Who Is Who," opened at the Lyceum last evening, and made a roaring hit. Many improvements in lines and company have been made since last season and it is now one of the best of the house. The devil features form a large portion of the entertainment and for this work there has been gathered together a company of artists that it would be hard to improve upon.

Miss Anita Bridger, formerly in "What Happened to Jones," has been selected by the Broadway Brothers to take the place in their "Why Men Left Home" company, made vacant by the retirement of Miss Dorothy Usher.

A rumor was revived in New York last week that Manager Charles Frohman and Miss Ade Adams were secretly married during her stay in Cincinnati, and very promptly denied by Mr. Frohman.

A Chicago critic, commenting on the rush of dramatized novels, thinks it strange that no dramatist has discovered the dramatic possibilities of the Congressional Record.

Plays and Players. Crane will produce "David Harum" in March next.

Francis Wilson may produce "Pleasure" next season.

Digby Bell made his vaudeville debut in Chicago last week.

Mildred Holland is to star in "Aria, a Mountain's Daughter."

Marie Wainwright made her vaudeville debut on Christmas day.

In New York last week Mansfield revived "The Devil's Disciple."

Puccini's "La Tosca" will be sung for the first time in Rome next month.

Rathryn Kiddy, it is said, is to marry Attorney Hitchcock of New York.

Lew Dockstader has denied the report that he will star in a comic opera next season.

"Quo Vadis" is said to be highly successful in Chicago. A No. 2 company is already talked of.

Jane Gray is to be married to Charles

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Richman, now a member of Annie Russell's company, on January 1.

Jessie Bartlett Davis and Camille D'Arville may head an opera company that is being organized by Nixon & Zimmerman.

The name of the opera which is being written by W. J. Thorold, to a score by Oscar Hammerstein, is "Near the Throne."

Gus Hill is to produce "Brave Heart," a melodrama, based upon the war now being fought between England and the Boers in South Africa.

Mr. David Henderson has sailed for Havana on board the steamship Mexico, taking with him a complete organization for the Theatre Payot.

J. J. Rosenkranz's new farce, "Hello, Billy," will open its season in New Haven January 2. George Ober, John Hyams and Nettie Black are among those who have been engaged.

Harry L. Knapp, dramatic editor of the Philadelphia Inquirer, and Harriet Knapp, advertising manager of Snellburg's department store, Philadelphia, are collaborating on an opera for Francis Wilson.

The London "Belle of New York" company will be brought to America in January, the war having diminished its business. The company is headed by Dan Daly, who may join the organization.

Eric Hope (the Earl of Yarmouth), who was seen recently in "Make Way for the Ladies," will play one of the leading roles in "The Surprises of Love," which Charles Frohman will produce in New York shortly.

Paul Cazeneuve (George Albe de Cazeneuve), now playing at Detroit as Gil de Berald in "Under the Red Rose," made his first appearance when 4-1/2 years of age in the opera "Charles VI" as the Dauphin, in Toulouse, France.

Nance O'Neill, with her company of nineteen players, including Clara Clement, Harry Ames and George Beck, under the direction of McKee Rankin, will start for Australia on January 10. They will stop at Honolulu, where they will play for two weeks. They open in Sydney on February 25.

Kathryn Osterman will begin her vaudeville season next month at Keith's. Since her success last summer, when she played a brief engagement over the Keith circuit, she has devoted her time to the line of work permanently. Miss Osterman will begin with an entirely new and original work by M. H. Lindeman, called "The Editor." Her repertoire includes "My Uncle's Cousin," "The Hat My Husband Wore,"

Mr. Cosmo Gordon Lennox, alias Cosmo Stuart, whose chief claims to fame are the fact that he is the son of a duke, and the husband of Marie Tempest, has legally adopted the boy that Miss Tempest presented Mr. H. J. Leslie with shortly after her divorce. Stuart has also given his name to the opening of the Ambassadors' theatrical manager and the much married comic opera singer who now boasts of one of the oldest and noblest names in England.

E. H. Sothern produced Hauptmann's "The Sunken Bell" at Boston on Thursday last. The role that Mr. Sothern played shows the moral forces of man in stern conflict with the evil inherent in his nature, the transition from the mortal to the immortal, and the triumph of the latter. The role that Mr. Sothern played is deduced from this play is said to be direct and sterling, the religious element is by no means apparent. It is an allegory, pure and simple, and Heinrich, the ball founder, is a dual character. The character of Heinrich, the old, who is said to be deduced from this play is said to be direct and sterling, the religious element is by no means apparent. It is an allegory, pure and simple, and Heinrich, the ball founder, is a dual character. The character of Heinrich, the old, who is said to be deduced from this play is said to be direct and sterling, the religious element is by no means apparent. It is an allegory, pure and simple, and Heinrich, the ball founder, is a dual character.

Some New York Views.

New York, December 28.—There was an embarrassment of theatrical novelties on Monday night of this week. The Empire Stock company was seen in "My Lady's Lord," Nat Goodwin and Maxine Elliott presented "The Cowboy and the Lady" at the Knickerbocker; R. A. Barnes' "Three Little Lambs" was the new attraction at the Fifth Avenue; Primrose & Dockstader's minstrels came to the Herald Square; and "The Village Postmaster" was given a noble revival at Manager Rosenquest's popular theater on Fourteenth street.

"My Lady's Lord" has started the eleventh regular season at the Empire. It is a whimsical comedy in four acts, by H. V. Bell, of what happened to one Jack Martin, a London barrister who follows his sweetheart all the way from London to Vasungia. Dick Fox, his young friend, is cleverly acted by Joseph Wheelock. Mildred Holland is, of course, the sweetheart, the Lady Doris, the archduke's only daughter and heiress. The cast also includes J. H. Benrimo, Guy Standing, Sidney Hubert, W. H. Crockett, Dancho Burton, Sara Perry and Lillian Thurgate.

"The Cowboy and the Lady" is another comedy and, as its title indicates, has a far Western flavor. Clyde Fitch, the author, has evidently written the play to fit the methods and personalities of Nat Goodwin and his wife. In some respects he has succeeded, but there are moments when he has not. As Teddy North Mr. Goodwin works very hard to make things lively and entertaining; he is ably assisted in his endeavors by Maxine Elliott, Burr McIntosh, Charles Scott, Cuyler Hastings, Thomas Oberle, Clarence Handreide, Minnie Dupree, Gertrude Green, Iris Lane, what a name!, Estelle Mortimer and Lillian Thurgate.

"The Village Postmaster" is a comedy and, as its title indicates, has a far Western flavor. Clyde Fitch, the author, has evidently written the play to fit the methods and personalities of Nat Goodwin and his wife. In some respects he has succeeded, but there are moments when he has not. As Teddy North Mr. Goodwin works very hard to make things lively and entertaining; he is ably assisted in his endeavors by Maxine Elliott, Burr McIntosh, Charles Scott, Cuyler Hastings, Thomas Oberle, Clarence Handreide, Minnie Dupree, Gertrude Green, Iris Lane, what a name!, Estelle Mortimer and Lillian Thurgate.

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lian. It is not the best play in Goodwin's repertoire and will not add much to the reputation of its author.

"Three Little Lambs," which received its initial New York performance Christmas night at the Fifth Avenue theater, is a musical comedy in three acts, by R. A. Barnes, the author of "1912" and other successful extravaganzas. It concerns the adventures of Jack Hardwick, who is left a fortune by his uncle on condition that he will not disfigure his face. This piece was originally produced in Boston last season by the Boston Gaiety under the title of "Gretchen." The cast of seventy people includes Adele Richie, Nellie Braggs, Marie Cahill, Clara Palmer, John Hawley, Harry Ames, W. E. Philip, Raymond Hitchcock, W. T. Carleton, Edmund Lawrence, Thomas Whitten and Tom Hildaway. The performance on the opening night went with a rush from start to finish. There were many encores and heaps of flowers for the ladies of the company.

Primrose & Dockstader's minstrels are giving what they call "genuine minstrelsy" at the Herald Square to large audiences. There is a company of fifty singers, dancers and comedians—all of whom are in black face. The entertainment is a good one of its kind.

Charles Hammerstein's new theater, the Republic, is going up on West Forty-second street, adjoining the Victoria. It will cost \$200,000 and is being built of brick and limestone. The house will be opened in September next with one of Lister & Co.'s attractions. This will be the eighth theater built in this city by Hammerstein.

At the Fourteenth Street theater, Monday night "The Village Postmaster," Albee E. Ives and Jerome H. Eddy's rural drama, was revived, with a new cast, new scenery and new accessories. This play was withdrawn last season in the height of a most prosperous run on account of another attraction which could not be sidetracked. The present revival is notable by reason of the first appearance here of Archie Boyd as Seth Higgins, the Postmaster, and has starred in "The Old Homestead" and "Shore Acres." Old "Laffy" Spaulding, the Adirondack "caller" and bidder who is seen in the second act, is a character of old-fashioned quadrille, directed by a man who was formerly a maker of a bit and was vigorously applauded for his unique and decidedly original manner. "The Postmaster" will be followed by "The Village Postmaster," which begins his annual engagement on January 20, opening in "A Romance of Athlone."

The continued attractions are: Julia Marlowe at the Criterion theater; "Ben Hur" at the Broadway theater; "The Garrick" at the Victoria; "Sherlock Holmes" at the Garrick; Anna Held at the Manhattan; Alice Nielson at the Casino; Frank Daniels at the Lyceum; Richard Mansfield at the Lyceum; "Way Down East" at the Academy; "The Man of the Hour" at Daly's; and May Irwin at the Bijou. The annual season of the Red Riding Hood, "The Red Riding Hood" at the Casino and "The Wonderful Lamp" at the Victoria.

Next season there will be a "shake up" in Francis Wilson's company. It will be a four star organization, including Mr. Wilson, Camille D'Arville, Jessie Bartlett Davis and Lulu Glaser. The latter continues to sing the soubrette roles. It will be the strongest comic opera company in the country. The company will probably be the scene of their first appearance in this city.

We shall see the first performance in this city of "The Gunner's Mate" on January 8 at the Grand opera house. The production is said to be the most massive and costly production ever made by Manager Pitou.

Sarah Truax was in town last week arranging for the series of special matinees which she will give at one of the Broadway theaters in March. She will then present herself at Portia, Juliet, Rosalind, and as the heroine in a new drama by a prominent American author.

From all accounts Fanny Rice has made a pretty solid success in her play, "A Wonderful Woman." The new piece will be seen here late in January.

J. Wesley Rosenquest, Arthur Rehan and George H. Brennan have purchased "The Great Ruby" from the Daly estate and will put it on at the Fourteenth Street theater March 5 for the first time.

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